DRAWING ON THE PAST | DESIGNING THE FUTURE

Massachusetts College of Art 1998 Annual Report

125TH ANNIVERSARY

Massachusetts College of Art is a public, free-standing college of art and design. The College's professional baccalaureate and graduate degree programs enable students to contribute to the New England economy as fine artists, designers, and art educators, and to engage creatively in the well being of their society. Continuing education classes, exhibitions, and cultural programs fulfill the College's public purpose of providing access to the arts for the citizens of the Commonwealth.

The College aspires to be a leader in the art and design professions, and to influence the direction of the arts nationally through the accomplishments of its graduates and the creative activities of its faculty and staff.

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Massachusetts College of Art 1998 Annual Report

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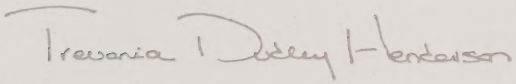
From the Foundation

The Foundation of the Massachusetts College of Art was created 12 years ago by a group of volunteers committed to MassArt's mission: to make the finest possible education in arts and design available through a public institution.

To succeed, the College must attract the most talented students in the world, maintain a faculty of artists who are equally gifted as teachers, and provide the facilities, including the technology, to prepare those students to compete in the real world.

These objectives cannot be met without private funding to augment public monies, and the Foundation has stepped forward to raise those funds. We recently concluded the first capital campaign in the College's history, raising half again our stated goal. As we celebrate the College's 125th anniversary, we are building on the deep affection and respect that MassArt commands to secure local, national and international support for our institution.

President Sloan recently remarked that "art is at the core of an ability to envision the future." She was speaking of the importance of what we teach and the importance of what MassArt brings to the world. And she encapsulated the reason we at the Foundation devote our time and enthusiasm to the College. We invite you to join us.



Trevania Henderson
Chair, Massachusetts College of Art Foundation

THE 1998 HONOR ROLL
is our way of recognizing MassArt's donors – individuals, businesses, corporations and foundations who have generously supported the College during the year. It includes members of the President's Circle, the Friends of Walter Smith, the 1873 Society and the Longwood Society.

The list reflects gifts received during the period July 1, 1997 through June 30, 1998.

Gifts to the 1998 Fund for Academic Excellence
These funds provide unrestricted support for academic programs and activities.

$10,000 – $24,999
Dorothy & Richard Krause

$1,000 – $4,999
Lois & James Champy
Ruth & Andrew J. Dean
Benjamin Dowst 1993
James Fitts 1971
Linda Fortin 1965
Ingrid Caruso Gersin
Rosalind Gorin
Trevania & John Henderson
Joan & Dr. David Kaufman 1997
Joseph Marrion 1995
Kathleen McDermott and Bill Nigreen
Richard Michaud
Gary Oliveira 1990
Albert Petitto 1944
Mary Fandel Purcell 1977 &
Robert Purcell 1977
Katherine Sloan
Robert Stewart
Grace Vasta-Carr 1984
Frances Vrachos 1940
Andree Wilson 1989

$500 – $999
Johanna Branson & Jonathan Gill
Michael Brotman 1929
Howard Buerkle
John Burgoyne 1974
Joan Cole 1956
Leslie Adams Dowst 1969
Anita Franks 1997
Charles Grigg
Gail & Allen Hinand
Anne Jackelen 1976
Anne Jackson
Abigail MacKenzie 1989
Richard MacMillan
Normandie Foundation
Pat & Arthur Stavaridis
Marilyn Weinstein Tarlow 1951
Arline Thomson 1934
Kathleen Wainwright Fernsler 1945
Paula & Simon Young

$100 – $499
Anonymous (3)

Terry Albright 1982
Priscilla Allen 1935
Stephen Alpert
Jill Altomare 1989
Cydney Ambrose 1973
Jill Anderson 1975 and James Anderson
Apple Cider Press
Richard Aronowitz
Natalie Bacheller 1950
Margaret Bald
Anne Baldwin 1968
Walter Baranowski 1971
William Barnes
Marion Barr
Richard Bayles
Millie Bayne
Linda Behar
Paul Beichel 1954
Michael Benari
Evelyn Berde 1972
Stanley Bergeron 1969
Estelle Berman 1942
Drs. Judy & David Bernbaum
Alvin Berr
David Berry 1992
Phyllis Bezanson 1957
Richard Bianchi 1950
Leslie Bistrowitz 1979
Phyllis Blond 1944
Jacqueline & William Boch 1968
Barbara Boudreau
Jeffrey Boudreau 1970
Linda Bourke 1973
Nancy Boyd
Roberta Boylen 1982
V. Branson & Jessie Branson
Zhilla Breakstone 1992
Benjamin Brenner
David Brown 1979
Phyllis Brown
Edith Bryant 1958 & Francis Bryant 1958
George Bucklin 1953
Donald Burgy 1959
Irene Burns 1945
Nancy Butler 1944
John Cady 1960
William Cairns
Marjorie Carter 1936
David Chalpin
Charles Chamberlain 1964
Nancie Chamberlain 1976
Mary-Louise Chapski 1952
Peter Chapski 1952
Dennis Cherry 1978
Morgan Chickering 1960

President Katherine Sloan (LEFT) and Dr. Alvin Poussaint (2ND FROM RIGHT) with MassArt students and children from the Judge Baker Children's Center – Shanitta Jones (9), Benjamin Warwas and Lynne Johnson (both class of '77), Richard Jones (10), and Leslie Hamilton (13).

The children modeled student designs after participating in a project developed to foster creativity and self-esteem.

From the President

This has been a gratifying year for me personally, with my inauguration as the 10th president of the Massachusetts College of Art during our institution's proud 125th anniversary. We honor those founding visionaries who understood that good art, thoughtful design, and education in visual expression are essential to the commonweal.

As MassArt celebrates its long history and service to students, the Commonwealth and the business community, we have spent much of this year reflecting on how to live up to that tradition in the immediate future and for the long term. As a collegial community we have engaged in a broad, consultative process to articulate a new mission statement and develop a strategic plan for the next five to ten years. The entire MassArt community shares this vision to maintain our college as an essential resource for a changing world. I would like to share some of the points in our covenant with the future.

We will maintain our commitment to talented students regardless of means.

MassArt was founded with the understanding that higher education in visual literacy is a key asset to the economy. For more than a dozen decades, our graduates have confirmed the prescient wisdom of establishing a state-assisted college in the visual arts.

Thanks to our state subsidy, MassArt provides qualified students with an outstanding education in art and design at a relatively modest cost. We reaffirm the principle that limited economic circumstances should not deny a visual arts education to any person with talent. Toward that end we have redoubled our efforts to build a scholarship endowment to guarantee that our doors stand open to prospective students of even the most limited personal means.

Education at MassArt will keep pace with changes in the culture, in the workplace and in technology.

I have always believed that public colleges can be as good as or better than their peers in the private sphere. As a professional school, MassArt must prepare students to succeed in a competitive workforce that demands their utmost creativity. We continue to evaluate our curriculum to ensure that it matches workplace demands and reflects the new possibilities for making art. We refuse to be restricted by the traditional

COMMENCEMENT, MAY 1998.
L-R: Johanna Branson, Senior Vice President for Academic Affairs, Andree Cordella ('77), Trustee, Katherine Sloan, President.

Chrystal Cleary 1993
Bernard Clohisy
Ruth Cobb Kupferman 1935
Lisa Coen 1979
Bert Cohen
Stephen Coren 1976
William Coughlin
Mary Curtin
Suzanne Cutts 1984 & Robert Cox 1984
Catherine Daley 1950 & William Daley 1950
Elaine Daly 1958 & Harold Daly 1958
Pamela Davis Parisi 1967 & Philip Parisi 1964
Ann Dawson 1950
Robert DeFelice 1972
Patricia Delaney 1971 & Matthew Delaney 1970
Nancy Deveno Pagano 1971
Elizabeth DiFranza 1982
Robert DiGiovanni 1955
Lawrence DiGiusto
Thomas Dimond 1966
Bradley Doliber 1972
Peg Doran
Patricia Downs Berger
Marian Dunshee
Stephen Durkee 1953
Patricia Dysart 1982
Diane Edstrom 1965
Arthur Eilertson 1956
Janet Enzler 1942
Richard Fee
Alan Finneran 1966
Ann Fitzgerald 1980
John Fitzgerald 1953
Nina Fletcher 1991
Timothy Foley 1988
Charles Foltz 1979
Beatrice Fox
Elaine Friel 1968
Marilyn Fuller 1956
Marilyn Gabarro 1964
Dian Gage
Barbara Gagel 1961
Mary Gagliano
Norm Gardner 1950
Mary Gerrior 1960 & George Gerrior
Janet Gersh
Gary Goguen
Leonard Goldberg 1943
Anne Gordon 1974
Sondra Grace 1981
Christopher Grady 1983
Robert Grady 1937
Frances Gray 1936
Emilie Green
Carol Greifer 1961 & Burton Greifer

boundaries among disciplines, and we remain committed to a liberal arts underpinning for every student's education. A broad education teaches students to use their creativity to solve problems, to think clearly and communicate well, and to understand the cultural and historic context of social, economic and aesthetic issues.

The role of technology in art and design continues to be a major institutional interest and concern. This report highlights a new Studio Foundation classroom that integrates making art by traditional means and by using digital technologies – a trend we expect will accelerate. Given limited resources and the swift pace of technological change, we cannot pledge that every lab will be equipped with this week's newest media, but we can pledge that students will be prepared for the ongoing evolution in new technologies.

This report also discusses our plans for North Hall, MassArt's next large capital project. We are in the process of creating a flexible performance facility that will enable students to express their ideas through a variety of media. When the project is complete, North Hall will be a valuable resource for faculty, staff and other artists in our community.

We will expand our role as a public resource.

MassArt has a unique heritage as the only publicly supported, free standing college of visual arts in America – a position that carries a responsibility to the public. The support that we receive from the Legislature is roughly equivalent to a private college's $250 million endowment, and we will make sure that we continue to provide an excellent return on investment.

Our special role as a public college goes beyond providing access to highly talented Massachusetts students. The college also serves as an art education center for the community at large. Most recently, MassArt has been intensely involved in planning for the new Boston Arts Academy and we will remain equally committed as the academy begins its first year of operation.

As an institution involved in the life of its community, MassArt serves as a role model for its students. This report details some of our public outreach programs that involve both students and faculty. Some programs, such as Citizen Artist community service projects, were only formalized this year. Others, such as Saturday Studios, have been part of community art education for decades.

We will strengthen our sources of support to keep MassArt a national leader in its field.

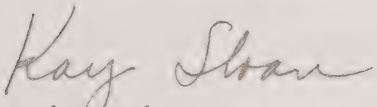
The people of Massachusetts have made significant investments in MassArt over the years, but we can see that public funds cannot keep pace with the expense of providing a visual arts education of the highest caliber. MassArt must intensify its quest to diversify its funding base and build an endowment for the future. We must make continued investments in our studios, facilities and equipment; expand our capacity to award scholarships; and create new funds to enable students to study abroad.

A very long list of supporters runs through this report – and we are grateful to each and every one. Individuals and businesses in Greater Boston have shown increased support and involvement, and alumni/ae show great enthusiasm for MassArt's drive into the future. In my personal visits to alumni/ae groups throughout the country, I have been delighted to discover our graduates doing exciting work and to realize that our network of support extends far past our state borders.

MassArt will continue to advocate support for the arts as sound public policy.

As a college dedicated to educating students to be thoughtful citizens as well as artists, MassArt must be a vocal advocate for strengthening the role of the arts in the public policy agenda. We gladly accept this role as central to our historical mission.

The Massachusetts College of Art stands for a strong culture, vibrant education, robust commerce and an enhanced quality of life for the people of the Commonwealth. In the back of this report you will find financial information about the College, but I also hope that in the pages leading up to those figures, you will discover, as I have, the real bottom line: MassArt is worth it.



Katherine Sloan

Aldora Guarnera 1948
Jerrine Habsburg-Lothringen 1952
Leland Hager
Margaret Haines 1940
Kathryn Hamill 1993
Hannus Design Associates
Judith Harney 1960
Kathleen Harris-Beatty
Paul Hatgil 1950
Ruth Healey 1942
Marjorie Hellerstein
Carol & Robert Henderson
Marilyn Heskett
Signe Hibberd 1937
Georgine Hill 1941
Mary Hill
Nancy Holden 1954
John Holland
Barbara Hollingdale 1978
Charlotte Monahan Hubachek 1948
Margot Isabelle

Debra Jacobson 1984
Edward Jereb
Mary Johannessen 1983
Patricia Johanson
Jeffrey Johnson 1986
Carole Jones 1977 & Bernard Jalbert 1976
Pamela Jordan-Rutledge
Rhoda and Ronald Juels
Virginia Kahn
Jesse Kalin
Paul Kaloostian
Louise Kawada
Richard Keaveny 1961
Judith Keeley 1964
Kathleen Keenan
Catherine Kehoe 1989
Chester Kennedy 1951 &
Barbara Kennedy 1951
Deborah Keyes
Donald Kimball 1984
Mary Kay King-Zavatone 1950
John Kramer 1995
Krokidas & Bluestein
Bernard LaCasse 1964 & Sandra Schafer
Theodore Laitala
Gail Laker-Phelps 1977
Emily Lamont 1996
John Langan 1952
Charles Lanphear
Robert Lavigne 1960
Josie Lawrence 1989
Charles Lemmen
Donald Lettis
Robert Levine
Ann Lewis
Judith Lewis 1934
Dorathea Lindbeck 1987
Robert Linsky
Chun Liu 1987 & Wei Zhao 1985
Biganess Livingstone 1947
Mary Lizotte 1957
Janna Longacre
Eleanor Longton 1945
Shirley Lowe 1955
Theodore Lowry
Christopher Lucey 1973
Karen Lukas 1976
Julie Lutts 1981
Elinor Lynch 1947
Rob MacIntosh 1969
William Maloney 1954
Christopher Maniatty
Beverly Markis 1967
Richard Marshall & Marcie Richardson
Evelyn Martin 1945
Jean Martin 1953
Audrey Mason 1983
Patricia Matthey
James McClosky 1976
Robert McDonough 1962
Margaret McGovern 1986
Marie McGowan 1956
Joyce McGuire 1951
Charles McHugh 1976
Mary McKenna 1978
Bernard McMahon 1960
Joseph McQuillan 1950
Pamela Medallis 1985
Murray Metcalfe & Nancy Lukitsh

Paul Michaels
Albert Miesem
Rose Shechet Miller 1941
Kyra Montagu
Lena Geiser Moran 1945
Jennifer Morla De Matran 1978
Marianne & Ronald Mortara
Ruth Morton 1963
Mary Moynihan 19[illegible]
Kathleen Mujahid 19[illegible]
Linda Murphy 1985
Virginia Neagle 19[illegible]
Jan & Steve Nelson
Ann Nelson Pierce 1942
Dorothy Nestor 196[illegible]
Donna Niforos
Effie Noren 1972
[illegible]
Philip Nyren 1956
Peter O'Brien
Patricia O'Hara 1955
Virginia Orban 1990
Jane O'Regan 1941
Mary Owanesian 1975
The Pear Tree
Marie Peters 1961
Natalie Phillips
Joan Potter
Marsom Pratt
Lois Rand 1947
Dawn Randall 1950
Georgia Rankin 1938
Kay Ransdell
David Redlick
Donald Rendell 1996
Eva Robbins 1984
Marie Roberts 1937
Sydney Rockefeller
David Rose 1931
[illegible]
Karen & Michael Rotenberg
Jo Ann Rothschild
Eleanor Russell 1959
Nancy Sableski 1989
Lynne Sampson-Tuffin 1982
Shirley Sartori 1994
Judith Schachner 1973
Carolee & George Schaffer
Margaret Snow Schilling 1936
Mia Koski Schultz & Michael Schultz
Priscilla See 1942
Diane & Kevin Sheehy
Annie Silverman 1985
Katherine Simmons 1966
Mark Skwarek

Foundation Endowment Growth

*Above figures do not include market gain/loss.
At June 30, 1998, the endowment inclusive of gains, totaled $1,752,500.

Foundation Fundraising Totals

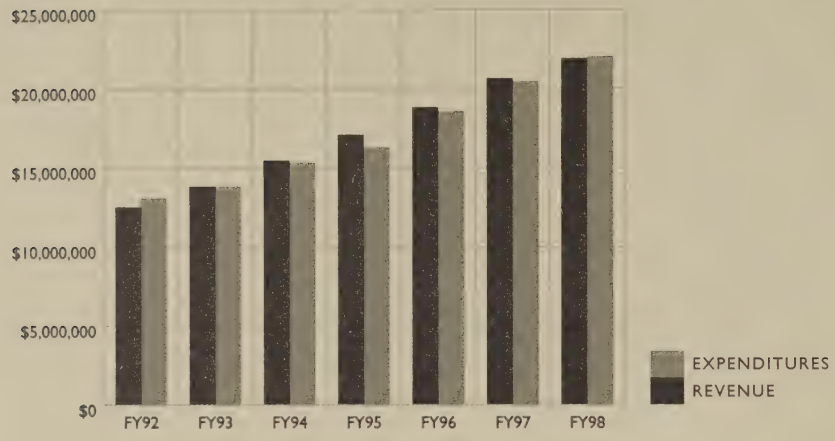
through fiscal year 1998 (cash and pledges)

*Government grants received directly by the College are not reflected here.
They are reflected in the College's revenue presentation.

Foundation Expenditures 1998

Program Support	$276,500
Academic Excellence Fund	134,600
Scholarship	54,500
Artist Consignment	49,700
Fundraising	62,400
Operations	37,300

MassArt Revenues + Expenditures



MassArt Revenue 1998
by source

State appropriation	48%
Tuition/fees	37%
State grants	12%
Auxilliary enterprises	6%
Federal grants	4%
Other	4%
Sales and services	0%
Endowment income	0%

MassArt Expenditures 1998
by function

Instruction	35%
Operations + maintenance	17%
Institutional support	14%
Academic support	10%
Student services	10%
Scholarships	6%
Auxiliary enterprises	6%
Public service	1%
Transfers	1%

Jill Slosburg-Ackerman & James Ackerman
Irene Smith 1953
Marjorie Smolka 1939
Ruth & Elliot Snider
Emily Sokoloff 1939
Elizabeth Southwick 1948
Philip Spaziani 1959
Donald Spitzer 1940
Mary Spolidoro Williams
Pearl Starbird 1931
Ann Stark
Kullikki Steen
Philip Stephan 1996
Donald Stull
Adelaide Sundin 1936
Cynthia Szuki 1989
Doris and Sylvan Tanner 1935
Lois Taylor 1953
Paul Thom 1972
Steven Tringali 1972
Alton Tripp
Janna Ugone 1979
Judi Vaillancourt 1976
Carol Vcelka 1964
Karen Wagner
Julie Walsh
Lynn Cowley Warren 1978
James Warwick 1952
Amy Watt 1984
Patricia Webster 1959
Diane Weggel 1992
Steven Wetzner
Eileen Monaghan Whitaker 1933
Mary White
David Wilcox
Sharon Williams-Welch 1992
Bruce Wood 1973
Jennifer Wood-Patrick 1979
Natasha Yakovlev
Alicia Zampitella 1987
Mary Ann Zettelmaier

1998 Gifts to Scholarship Funds, Endowment, Exhibitions and Programs

These funds provide support for academic and administrative initiatives.

Individual Gifts

$10,000+
Joan & Dr. David Kaufman 1997

$5,000 – $9,999
The Family of Joseph Fox
The Family & Friends of
Dina Zacconi Intravaia

$1,000 – $4,999
Anonymous (2)
Beverly Bernson
Estate of Walter Compton
Robert Gamblin
Bernice Godine
Dr. Louise Godine
Rebecca Hegenwald
Carolyn Mugar
Betty & Bill O'Neil
William Wegman 1965

$500 – $999
Linda Behar
Philip Goldberg
Ruth Irving & Steven Tenofsky
Kathleen Kelly
Laura McPhee & Mark LaPore 1979
Iliana Miller
Richard Yarde

$100 – $499
Ros Barron 1954 & Harris Barron 1954
Dale Broholm
Earl Brown
Phyllis Brown
Lisa Lawrence Bynoe
Maria Campos-Pons
Rene Chapman
Nancy Cusack
Thomas Frary
Edward Friedman
Robin Friedman
Mary Glickman
Marilyn Pappas 1952 & William Harby
Maureen & Gerard Kelly
Judith Lombard 1964
Dyan McClimon-Miller & R. Scott Miller, Jr.
Judy Micoleauit
Abelardo Morell
Azusa Mukai
Ayumi Niwano
Irena Roman 1977
Mary Spector 1981
Maida Uhlig 1987
Susan Yarde

Corporate, Foundation and Government Support

$300,000+
Massachusetts Board of Higher Education,
Endowment Incentive Program

$100,000+
Massachusetts Board of Higher Education,
Campus Performance Improvement
Program

Continuity

Susan Paradis ('64) has taught in the art department at Haverhill High School for 25 years, "and at least one student every year has gone to MassArt," she says, including Mario Sagastume ('98), who is profiled later in this report. Paradis has found that MassArt's integration of studio training with liberal arts studies helps students meet the challenges of a career. "Students who are thinking artists want the balance of academic stability," she says, "and they are able to experiment in untried areas."

Paradis is struck by her students' progress at MassArt. "Every year students come back to see me, lugging their portfolios to show me what they have done," she says. "I think the growth that occurs at MassArt is pretty spectacular."

The Way In

According to a survey published by *U.S. News & World Report*, MassArt continues to be one of the most selective colleges of arts and design in the nation.

- *Only 46 percent of Fall 1997 applicants were admitted. Of that group, 53 percent chose to enroll.*
- *For the majority of enrolled students, MassArt is their first choice of colleges, with quality of programs as the primary consideration.*
- SAT *verbal scores for new students were 50 points above the national average.*
- *For Fall 1997 admission, undergraduate applications reached an all-time high of 1,454.*
- *68 percent of new undergraduates came from Massachusetts.*
- *In Fall 1997, students from 19 other states and 13 other countries – including Argentina, China, Greece, Indonesia, South Korea, Sweden and Yugoslavia – enrolled at MassArt. Overall, MassArt's students come from 23 other states and 35 countries.*
- *40 percent of MassArt students transfer from other colleges. Fall 1997 transfer students had previously attended Harvard University, Columbia University, Tufts University, Wellesley College, the University of Michigan and the University of California at Berkeley, among others.*

According to a national survey of entering freshman classes, MassArt's 1997–98 freshmen are more motivated than most students by a desire to learn.

- *MassArt freshmen were nearly one and a half times more likely to identify "gain better education" as a reason for attending college than their peers nationwide.*
- *More than two-thirds of MassArt freshmen identified "become a more cultured person" as another motivation, roughly double the national average.*
- *MassArt freshmen also rated "the desire to make more money," or "to prove to others that they can succeed" as much less important than their peers at other colleges.*

MassArt's Master of Fine Arts program was ranked in the top 30 programs in the country in a 1997 *U.S. News & World Report* survey.

- *Among colleges of art and design, MassArt's Master of Fine Arts program is the most selective.*

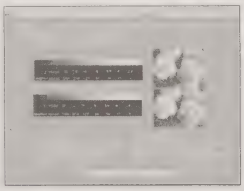
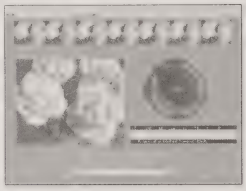
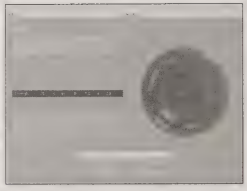
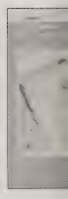
$50,000+
Massachusetts Educational Opportunity Program

$10,000 – $24,999
Bell Atlantic Foundation
Massachusetts Campus Compact

$5,000 – $9,999
LEF Foundation
Massachusetts Cultural Council
National Endowment for the Arts
Selz Foundation, Inc.
Polaroid Corporation
Uno Restaurants, Inc.

$1,000 – $4,999
The Ad Club of Boston Foundation, Inc.
Arnold Communications, Inc.
Art Friends Foundation
The Boston Foundation
City of Boston
Ingalls, Inc.
International Posters Limited
Jaffe Foundation
Massachusetts Institute of Technology
The May Department Stores Company Foundation
Mid-America Arts Alliance
PaceWildenstein

$500 – $999
The Baker Family Trust

Encad, Inc.
Follett College Stores
Mobilia Gallery
Stone's Throw Gallery

$100 – $499
International Paper
KLM Vending
MacTemps, Inc.
Roman Catholic Archdiocese of Boston
Sweet Potatoes, Inc.

1998 Matching Gift Companies
The following companies matched the gifts of donor employees.

Bell Atlantic Foundation
Boston Edison Company

DEPTH OF FIELD
As his thesis project, Gustavo Candelas tackled the design of a website to convey complex information to users with different skill levels and different approaches to learning. His demonstration project used interactive tools to explain photographic principles.

¶ *MassArt admitted only 14 percent of applicants to its MFA program in 1997, compared to the national average admission rate of 37 percent.*

¶ *More than 60 percent of applicants accepted chose to enroll.*

MassArt is also a key resource for professionals in art, design and art education to update and upgrade their skills. A variety of offerings meet the needs of artists, designers and educators.

¶ The Master of Science in Art Education *emphasizes either pedagogical research or studio applications in an educational environment.*

¶ The Teaching Certification Program *prepares artists for provisional certification as art teachers in Massachusetts and 32 other states.*

¶ The Graphic Design Certificate Program *provides conceptual and technical skills to advance a career in graphic design.*

¶ The Program of Professional and Continuing Education *offers more than 130 undergraduate and graduate courses and workshops each semester from all disciplines within MassArt. Non-degree students enroll for personal enrichment and professional development.*

Approximately 1,600 people per year enroll in classes in graduate, professional and continuing education.

Graduates return to learn and further careers

When **Gustavo Candelas** received his Master of Fine Arts in Graphic Design degree this year, the diploma marked his successful transition from one era of design into the next. About five years ago, his company, Twinn Design, began getting requests to design websites.

Twinn had a reputation for dealing with technology on the cutting edge, but Candelas realized that interactive media such as websites would require rethinking of systems and structures. "I needed to get into an environment where I could experiment," he says. Having earned a Design Certificate at MassArt in 1991, Candelas returned to pursue an MFA in Graphic Design with a focus on new media. "It was a nice place to go to question all your predetermined concepts – especially because I had entered as a professional with set rules," he says.

Even by the time Candelas finished his courses, 80 percent of Twinn Design's work had come to involve interactive media. "The programmer was sent to learn graphic design and the designer was sent to learn programming," Candelas says. "It is a new way of communicating."

Ann Berman received her Master of Science in Art Education this year, capping a long association with MassArt. Shortly after earning a

BFA in Printmaking in 1985, she enrolled in MassArt's Teacher Certification Program and received her certificate in 1989. "I walked out of there feeling like I would be a great teacher," she says. "I had a lot of confidence."

Berman teaches art to 4th, 5th and 6th graders in the Cohasset public school system. "I love teaching children, but I missed being with other adults," she says, explaining why she returned to MassArt to pursue an MFAE. Not only could she become conversant with developments in teaching – such as changes required by the Education Reform Act and new ideas about interdisciplinary instruction – she was able to foster her own identity as an artist by pursuing the Artist-Teacher track within the MFAE program.

The Cohassset school superintendent has asked her to rewrite the town's art curriculum. Berman developed curriculum for grades K-8 and recruited fellow teacher **Mary DeLeon** ('97) to develop the plan for grades 9-12. "I never would have felt qualified to do it if I hadn't just finished my master's degree," Berman says. "I feel like I can do anything now."

"Broken Moments" was the title Ann Berman (M.F.A. '89) gave to her thesis show of expressionistic oil paintings. The title refers to her efforts to balance family, teaching, graduate studies and art-making.
"That's the great thing about MassArt," she says. "Being an artist is just as important as being a good teacher. They don't settle for anything less."

Ann Berman, Personal Angst, Oil on canvas, 1989

Corning Foundation
Fidelity Investments
GenCorp Foundation, Inc.
General Electric Foundation
General Motors Higher Educ. Matching Contributions
GTE Foundation
Hale and Dorr
Hallmark Corporate Foundation
Hoechst Celanese Corporation
Mobil Foundation, Inc.
Polaroid Foundation Matching Gifts Program
Providian Bancorp Services
Reader's Digest Foundation, Inc.
Scitor Corporation
State Street Bank
The Gillette Company
The Home Depot
Universal Studios

1998 Ninth Annual Benefit Art Auction

Proceeds from the Massachusetts College of Art Foundation's annual benefit art auction provide funds for initiatives and undergraduate scholarship support.

Sponsors

$10,000
Savings Bank Life Insurance Company

$5,000
Bloomingdale's
Tom Davis + Company

$2,000
Charrette
Pamet River Inc.
Sandra & David Bakalar
Ronni & Ronald Casty
Dean Architectural Alliance
IBM
Skinner, Inc.
Jeanne & Donald Stanton
Paula & Simon Young

$500
Adesso
Sidney Boorstein
Cordella Design
Lois & James Champy
Ellen & Bruce Crystal
Jessica & William Davis
Grace & Ted Fey
GBH Macomber Construction Co.
Sally Jackson & Paul Nace
Tom Leavitt/Arcadia Press
Sheryl Marshall & Howard Salwen
Stephen Neumeier
Francene & Charles Rodgers
Mario Russo
Susan & Robert Schechter
Anne-Marie Soulliere & Lindsey Kiang
Irma Spencer 1952 & Aaron Spencer
Pat & Arthur Stavaridis

$100 – $499
Charles Grigg
Donald Lettis
Alvin Nigrosh
Somerset Bank
Donors of Works of Art
William Wegman 1965
Sonja Blomdahl 1974
2-D Fine Arts Department Celebrity Sketches
Michael David
John Dowd
Samuel Earle 1984
Arlette & Gus Kayafas
David Harrison
Phillip Jones
Dr. David Kaufman 1997
Justin Kirchoff 1995
Alan Klein
Sam Messer
Estate of Rob Moore
Abelardo Morell
Maud Morgan
Nicholas Nixon
Jack Pierson 1984
PaceWildenstein
Esther Solondz
Patricia Steir
Elisa Tenenbaum
Maryjean Viano Crowe 1971
Laura Anderson
Dyansen Gallery
Stephanie Chubbuck 1994
Emily Eveleth 1987
Robert Ferrandini 1972
Jim Flynn
Thomas Grabosky
Barbara Grad
Judy Haberl
Center Street Studio & James Stroud
Chuck Holtzman
Peter Madden 1991
Celine McDonald
Todd McKie

MassArt tries to ensure that students with great gifts but modest means find cost no barrier to their education.

The average aid package for full-time students in 1997–98 was $5,476.

- *65 percent of undergraduates received financial aid.*
- *25 percent received grants, scholarships or tuition waivers.*
- *57 percent received student loans.*
- *7 percent were employed in college work-study programs*
- *10 percent were awarded parent loans.*
- *In 1997–98, 82 students benefited from scholarship grants or awards administered by the Massachusetts College of Art Foundation.*

Despite these efforts, approximately 80 percent of students must work to support their education. Approximately 65 percent of graduates will have borrowed money from a loan program, with an average debt of $20,000.

Increasing financial support for students is one of MassArt's primary goals. During 1997–98 several initiatives expanded available assistance.

- *MassArt secured an almost fivefold increase in tuition waivers from the Board of Higher Education to $188,000.*
- *In addition, the College secured funds from the state for additional need-based and travel scholarships and for five new Paul Tsongas Scholarhips, which provide full tuition and fees for four years.*
- *Four new awards sponsored by Stone's Throw and Mobilia galleries were established.*
- *Scholarships and awards in memories of* ***Ruth Reid Lawrence*** *('54),* ***Peter Mascariotte*** *and* ***Sylvia Shine*** *were created.*
- *The College also made the first awards from three endowments: the Beatrice Guas Scholarship, the Patricia Doran Scholarship and the Student Government Association Service Award.*

Public and private initiatives build scholarship coffers

The Ruth Reid Lawrence Scholarship was awarded to incoming freshmen Daphney Smith and Carlos Renderos. "Although she was not able to graduate due to extenuating family obligations, my mother fondly remembered her years at MassArt," says Lisa Lawrence Bynoe, explaining why the family established a scholarship in her memory. Mrs. Lawrence found many means to express her creativity throughout her

Dean Nimmer
Anthony Petchkis
Joie A. Rosen-Muntner 1986
Cindia Sanford-Garte
Charles Stigliano
Susan Murray Stokes
John Walker
Cheryl Warrick 1988
Lucy White
Michael Wilson
Zuo Yuan 1988
Anonymous
Kimberlee Alemian 1988
Monika Andersson 1983
Adria Arch 1985
Dror Ashuah 1991
Brenda Atwood-Pinardi 1963
Karl Baden
Douglas Bell
Susan Benveniste 1995
Stanley Bielen
Claudine Bing
William Boch 1968
Barbara Bosworth
Rosemary Broton-Boyle
Patti Capaldi 1991
John Casey 1988
Henry Cataldo 1976
Christopher Chippendale 1989
William Ciccariello
Cheryl Clinton 1993
Michael Cogliantry 1998
Kathleen Connolly 1998
Christopher Corradino 1998
Renee Covalucci
Nancy Cusack
Pat de Groot
Lillian Delevoryas
Gary DiPasquale
Stephen Dirado 1981
Benjamin Donaldson
Rebecca Doughty
Doug Dubois
Marty Epp 1994
Gail Erwin 1996
Mary Exner 1995
Aaron Fink
James Fitts 1971
Laurie Flaherty
Jennifer Flores 1995
Virginia Fresina
Miguel Gandert
Thomas Gearty

Financial Aid 1997–98

	Amount	Number	Avg Value
Pell Grants	$611,422	351	$1,742
SEOG	124,000	125	992
Mass State Scholarship	112,274	199	564
Tuition Cash Grant	49,187	52	946
Outside Scholarships	423,611	205	2,066
Tuition Waivers	188,021	195	964
MCA Scholarships	14,000	14	1,000
MCA Foundation Scholarships	43,569	82	531
Total Grants/Scholarships	**$1,566,084**	**1,223**	**$1,281**
Federal Student Loans	$4,408,586	1,200	$3,674
Federal Parent Loans	$891,795	154	$5,791
No Interest Loans	$49,800	34	$1,465
Total Loans	**$5,350,181**	**1,388**	**$3,855**
College Work Study	$185,040	129	$1,434
Total Financial Aid	**$7,101,305**	**2,740**	**$2,592**

life and "passed different forms of creativity to her five children," says Bynoe. In that spirit, the Ruth Reid Lawrence Scholarship will help Boston public school graduates of African American heritage begin their careers at MassArt on a firm footing. "The scholarship made a big difference," confirms recipient Renderos. "It helped me purchase books and supplies. I didn't have to worry quite as much about money." Encouraged by support from family, friends and members of Mrs. Lawrence's sorority, Delta Sigma Theta, Inc., her children hope to continue the scholarship as an annual award. "Once we realized the extent of need and saw the depth of the talent of the students, we were all the more determined," says Bynoe.

The first round of Paul Tsongas Scholarships were awarded to Kayla Corby of Lenox, Emmanuel Flint of Boston, Tara Morrison of West Springfield, Nathaniel Nelson of Gloucester, Linh Nguyen of Worcester and Timothy Porter-DeVriese of Heath. These merit-based awards provide four years of education at a Massachusetts state college free of tuition and fees. Qualifying standards are extremely high. Among other requirements, first-time freshmen must either be in the top 10 percent of their high school graduating classes or have earned G.P.A.'s of at least 3.75. Qualifying standards for transfer students and for entering students who are five or more years out of high school are similarly high. Confidential evaluations bear out the extraordinary ability of these students. One MassArt faculty member noted at the end of the year that a particular Tsongas scholar was "the kind of student who brought me into the teaching profession and has kept me in it for 26 years." During their first year the Tsongas scholars earned Honors in 22 of their 59 courses.

The Auction

Continuing an upward trend, the 1998 MassArt Auction raised a record $203,000 for student scholarships through spirited bidding on art works donated by MassArt faculty members, including 3D faculty member Judy Hubert and alumni/ae, including photographer Jack Pierson ('84), painter Sam Earle ('84) and printmaker/painter Stephen Hunock ('76). Other artists contributing work included former artist-in-residence Kiki Smith, printmaker Pat Steir, who created a portfolio at MassArt's studio, and visual artists Red Grooms, Todd McKie and Maud Morgan.

As visual arts and design become the means for transcending language and cultural barriers, MassArt is determined to create opportunities for students to study abroad and gain a global perspective.

More than 40 MassArt students participated in three International Studios Programs during the 1997–98 academic year. Sponsored by the Division of Graduate and Continuing Education, these programs immerse student artists in historically rich and inspiring environments to expand their world view and enhance their artistic technique by responding to new imagery, forms, colors and patterns.

In March, faculty members Ellen Shapiro, David Nolta and Stephanie Stigliano led 20 MassArt students on a 12-day exploration of the Italian cities of Venice, Padua, Vicenza, Mantua and Parma. The program – which focused on Renaissance painting, sculpture and architecture as well as Baroque and Rococo art and decoration – culminated in an exhibition featuring student journals, drawings and artist books. Students also met with students and faculty of the esteemed Academy of Fine Arts in Venice and plans are currently under way for a student exchange between MassArt and the Academy.

Says Shapiro, "Faculty were able to really teach works first-hand that we can only dream about while looking at slides on Huntington Avenue! Students could finally see paintings by Bellini in their spectacular settings, understand the scale and texture of a Palladio villa, or sketch at dusk on a forgotten canal in the further reaches of Venice. Students realized that they had magically become part of the tradition of the Grand Tour, that they were experiencing Italy as artists, as Turner and Ruskin had."

A program in China was based in the heart of Beijing at the Central Academy of Art and Design and was led by Yuan Zou and Dean Nimmer. Seven students had the opportunity to sketch and photograph in Beijing and at other sites, including the Great Wall and the Forbidden City. Workshops with faculty and students from the Academy provided a unique opportunity to learn traditional Chinese art forms.

The Greek island of Skopelos was home base for 14 students studying with MassArt faculty Tom Dempsey and Steve Tourlentes. Students engaged in an in-depth study of painting or photography while absorbing Greek culture and the lifestyle of a small village.

MassArt is committed to making the life-expanding experience of study abroad available at the same cost as a semester on campus, and will continue to raise scholarship funds for this purpose.

Linda Gerry
Ellen Gibson 1987
Sarah Gorman
Marlboro Gallery
Estate of Virginia Gunter 1951
Frances Hamilton 1986
Margery Hamlen 1995
Janet Hansen 1992
Michal Hardoof-Raz 1998
Conley Harris
Emily Harris 1990
Donna Hirt-Keegan
Suzanne Hodes
Brian Hollingsworth 1998
Lisa Houck
Ying-Ling Hsieh
John Huet
Stephen Huneck 1976
Sarah Hutt
Paul Inglis 1986
Peter Inglis 1986
Anne Jackson
Edwin Jaffe
Trintje Jansen
Mitchell Kamen
Catherine Kehoe 1989
Roger Kizik 1972
Joni Lane
Archy LaSalle 1982
Alvina Laudani 1983
Annette Lemieux
Eric Lewandowski 1997
Marcia Lloyd
Thomas Lucas 1951
Michael Lynch 1987
Constantine Manos
Nancy McCarthy
Karen McEachern Cass 1993
Megan McNaught 1987
Christine Mesarch 1970
Kim Mimnaugh 1996
Stephen Mishol 1997
David Moore 1976
Emily Myerow 1979
Anne Neely
Maureen O'Connor 1981
Joan Ohanian 1972
Debra Olin 1980
Karen O'Neil 1983
Oscar Palacio 1998
Andrea Panella 1987
Marilyn Pappas 1952
Christy Park
Rachel Paxton
Jason Pechinski

Professor Joe Wood (2ND FROM LEFT) developed an exchange program with Thai gemologists, mineralogists and jewelry repair professionals to create jewelry courses for schools in Thailand.

The Way Out

In 1997–98, MassArt awarded 247 academic degrees and certificates.

These included a total of 182 BFA degrees in the following concentrations: Art History (4), Art Education (15), Architectural Design (3), Industrial Design (8), Fashion Design (7), Graphic Design (25), Illustration (13), Painting (31), Printmaking (3), Ceramics (10), Fibers (2), Glass (6), Metals (5), Sculpture (13), Film (9), Photography (22) and Studio for Interrelated Media (6). The College also awarded 37 MFA degrees: Design (3), Fine Arts 2D (8), Fine Arts 3D (6) and Media (20). In addition, MassArt awarded 9 MS Art Education degrees, 1 post-baccalaureate Teaching Certificate, and 18 Design Certificates.

During the 1997–98 academic year, MassArt granted honorary degrees to recognize artists whose work helps raise political, social and human consciousness:

- *Magnum photojournalist **James Nachtwey** has spent three decades producing starting and compelling photographs from some of the most troubled places around the globe. Nachtwey received an honorary degree at the opening of the first major U.S. exhibition of his work at MassArt during fall 1997.*
- *Author, art historian and curator **Lucy Lippard** has written 18 books on contemporary art and is co-founder of many collaborative groups of artists and cultural activists. Her 1990 book,* Mixed Blessings: New Art in a Multicultural America, *had a major impact on museums and art programming throughout the country.*
- *Artist **Richard Yarde** has been called "one of the great American watercolorists of the 20th century," by* Boston Globe *art critic Christine Temin. Yarde's 1996 exhibition at MassArt's Bakalar Gallery, "Mojo Hand," explored the artist's responses to life-threatening illness.*

The 1998 Distinguished Alumni/æ award was presented to **Francis** ('34) and **Priscilla Merritt**, founders of Haystack Mountain School of Crafts in Deer Isle, Maine. Each year, MassArt faculty and students spend an artistic retreat at Haystack, which is considered a pioneer among summer programs for artists working in fine crafts media.

The overwhelming majority of MassArt graduates secure employment soon after graduation.

Each year the Office of Institutional Research and the Career Resource Center surveys MassArt graduates between six and nine months after

Paul Abbott ('98), this year's recipient of the Helen Blair Crosbie ('32) Award in sculpture, stretched artistic boundaries by drawing on his own writings to create three-dimensional environments that used sound, light and motion to evoke a response from the viewer (background). The award has encouraged Abbott in his artistic career and is helping him prepare his portfolio for graduate school admission. "I don't know what else I'd do," Abbott says, noting that MassArt professors held students to professional standards. As a result of the Crosbie Award, Abbott has been invited to be part of a group show at the Boston Center for the Arts. "I majored in sculpture to develop concrete skills," says Abbott, who is now exploring the creative possibilites of combining video with sculpture.

The Crosbie Award gives students the incentive to create a better presentation, with good slides and thoughtful personal statements. It's great preparation for the demands of a career.
George Greenamyer
Professor of Sculpture

graduation. At the time of this year's survey of the class of 1997, 82 percent of those responding had secured employment, more than half in a field related to their MassArt degree. Another 5 percent were self-employed in freelance work and 5 percent were attending graduate school. Only 2 percent of 1997 graduates were still seeking employment.

New graduate launches promising career

When **Mario Sagastume** received his BFA in Industrial Design from MassArt in May, he became the first member of his family to graduate from college. His Haverhill High School art teacher, **Susan Paradis** ('64), recognized his drawing talent, encouraged him to finish high school and steered him toward MassArt. "It was the only school I applied to," Sagastume recalls.

During his sophomore year, a class in industrial design opened Sagastume's eyes to a field he did not know existed. And a classroom project with New Balance to design a basketball shoe pointed him in the direction of his design career. Following a one-year internship at Stride Rite, Sagastume became a full-time designer for Tommy Hilfiger in June 1997. Sagastume is now the junior designer for the men's line and senior designer for the boys' line of Tommy Hilfiger athletic shoes.

BACKGROUND: An August Studios participant stretches her sense of mark making.

Raina Piligian 1996
Thomas Powers 1974
Leah Priestley 1963
David Prifti 1983
Edith Read 1995
Alberto Rey
Larimer Richards 1993
Charles Ritchie
Kathleen Robbins 1994
Sonja Rodrigue 1995
Karen Roehr
Linda Ross 1985
Laurie Savage 1998
Holly Schabowski 1998
Gabrielle Schaffner
Pamela Sebor-Cable 1991
Christine Shepherd 1997
Jill Slosburg-Ackerman
Stephen Smalley 1963
Kathleen Soles
Jill Solomon
James Stroud
Guy Telemaque 1998
Bill Thompson
Shellburne Thurber
Roger Tibbetts
Christine Vaillancourt
Arina Vikdorchik
Erik Waddell 1997
Eileen Wagner 1994
Thomas White 1996
Helene Zuckerbrod 1997

1998 Gifts-In-Kind

These gifts of equipment and materials helped the College to maintain programs and pursue its mission throughout the year.

Carmen Abrur
Ace Hardware City
Jill Slosburg-Ackerman & James Ackerman
Adesso
Diane Aiello
Anonymous
Arcadia Press
Judith Aronson
BAR/BRI Bar Review
Ros Barron 1954 & Harris Barron 1954
Beads-N-Pieces
Beadworks
Glen Berger
Big Blue Dot
Boston Police Fleet Management
Betty Bowker 1972
Amy Brant & William B. Brant
Bread & Circus
Breakaway
Thomas J. Briggs 1965
Brigham and Women's Hospital
Jack Carroll
Central Academy of Arts and Design, Beijing
Charrette Corporation
Chandan Clough
Coca Cola Bottling Company
George Condo
Judy Constantini
Robert S. Coppola
Elizabeth Cousins
Cousins Management, Inc.
Crystal Blue Beading Company
Daka International
James DeMary
DePrisco Jewelers
Cecilia Dougherty
Bob Doyle
East Meets West
Mary Helen Eccher 1991
Samuel B. Ellenport & Avril Lamb Ellenport
Encad, Inc.
Finagle-A-Bagel
Fine Paints of Europe
Shirley Fink
Jim G. Fitts 1971
Jonathan Eric Freedman 1989
Edward Warren Friedman
Michèle Furst
Marilyn Peters Gabarro 1964
Elizabeth Galloway
Gamblin Paints
Darlene Gillan-Duggan
George Greenamyer &
Beverly J. Burbank 1984
April C. Guenther 1994
Frances K. Hamilton 1986
Harvard School of Public Health
Michael Hennessey 1997
Gail Hinand
Donna Rae Hirt-Keegan
John Holland
Holland Mark Martin Edmund
Betty B. Hoskins
ICA
Margot M. Isabelle
J. P. Licks
Maureen O. Kelly & Gerard P. Kelly
Jeffrey A. Keough
Ji Eun Kim 1998
Alan Klein
Dorothy Krause & Richard Krause
Fred Lewis

Boston mayor Thomas Menino and MassArt president Katherine Sloan, November 1998.

FAR RIGHT: Saturday Studio artists at work.

MassArt in the Community

As the Commonwealth's institution of higher education in art and design, MassArt is a community leader in art education.

MassArt and its partners in the Professional Arts Consortium (Berklee College of Music, Boston Architectural Center, The Boston Conservatory, Emerson College and the School of the Museum of Fine Arts) have played a leadership role in planning and developing the new Boston Arts Academy, an arts-oriented pilot high school selected by the Boston Public Schools through a competitive process.

In preparation for the September 1998 opening, MassArt was particularly involved in developing a curriculum in which the arts support and enhance all other subjects. MassArt faculty and student teachers will play an integral role in the Academy and MassArt will make its galleries and studio facilities available to expand students' educational experiences.

MassArt serves as a resource center for K-12 art education, with a wide range of stimulating programs, including:

Saturday Studios, the oldest and best established of MassArt's outreach programs, has offered classes to students in grades 4-12 since the mid-1940s and has served as a gateway to a career in the arts for many Boston-area students, including noted sculptor **Jackie Winsor** ('65).

August Studios offer students entering grades 11 and 12 an intensive four-week studio-based experience. The program draws students from throughout Massachusetts. During the summer of 1997, students also came to MassArt from New Hampshire, Connecticut, Vermont, New Jersey, New York, Florida, Virginia and Michigan to participate in this challenging program.

MassArt supports educators through relevant and creative professional development opportunities.

During MassArt's *Summer Institute: Art Inspired Teaching*, professional artists and art educators guided classroom teachers to integrate ideas from lectures and studio experience into their lessons and curriculum.

During the 1997–98 academic year, *Professional Development Workshops* helped Boston Public School teachers use various artistic media to explore themes in the classroom and provided training in using computers to make art and develop course curricula.

MassArt encourages its students to be citizen artists through community service projects.

Because commitment to community service is an integral part of the MassArt learning experience, a community service project, *A Splash of Color*, was launched in September 1997 as part of the freshman orientation. More than 350 students, along with faculty advisors, tackled projects at 16 sites across the city of Boston. Projects included painting a mural symbolizing hope for the future at a homeless shelter, revitalizing urban playgrounds, creating a mural of underwater sea life in an abandoned wading pool at a public housing development, and painting alphabets, numbers and other visual learning materials on the walls of a Roxbury day care center.

Throughout the academic year, students participated in a variety of projects that called upon their unique artistic talents to benefit others,

We want students to realize that they are not just part of the MassArt community, but also part of our neighborhood and of the larger Boston community.

Mindy Nierenberg
Director of Student and
Community Development

such as creating blank journals to be used by cancer patients, designing jewelry as holiday gifts to women and children in shelters for battered women, serving as mentors and literacy tutors to public school students and working with the Boston Housing Authority's Youth on the Rise program to develop a graphic identity for the program.

Fred Liang
William F. Lipchitz
Mary Ann Lynch 1998
Amy Madanick
Magargee, Vanderlinde, Inc
Ross Magnan
Anton Marc
Mass. Dept. of Environmental Mgmt
MassArt Student Government Association
McGrath Enterprises, Inc.
Laura McPhee & Mark G. LaPore 1979
Laura Miles & R. Erickson
Miles, Inc.
Millstone Fine Arts Prints
Mullen Advertising
MV Labs, Inc.
Mykonos
James Nachtwey
Stephen A. Neumeier, CFP, ChFC
Nimmer/Ross Arts
Nicholas Nixon

David Nolta
John T. O'Brien 1998
Mildred R. Patterson
Perry Investment Trust
James S. Peterson
Poland Spring
Polaroid
Marian Preston
Preston Productions, Inc
Provincetown Art Association
Kimberly Railsback
RCN
Red Sun Press
Lisa Rosowsky

ABOVE: Mindy Nierenberg with Kathryn DaSilva ('00) and Wesley Richardson ('99).

OPPOSITE: Sandy Weisman leads Looking to Learn discussion of James Nachtwey exhibition.

"The exhibitions in the Huntington and Bakalar galleries are all about ideas," says **Sandy Weisman**, coordinator of MassArt's *Looking to Learn* program. What better resource, she muses, to teach critical thinking to public school students?

The three-year-old program exemplifies the fusion between MassArt's artistic and educational mission and its commitment to public service. Using the college's exhibitions as a point of departure, the in-depth program helps students understand and appreciate the power of art to illuminate the human condition. "Teachers are amazed that their students can talk about art in fairly sophisticated ways," Weisman says. "Most people aren't going to become artists, but they can all learn to be involved in art in some way."

This year 400 students took part in Looking to Learn, including students from seven high schools who participated in an in-depth project

that hinged on the powerful photojournalistic work of James Nachtwey in some of the most troubled parts of the globe. After experiencing these images in the gallery, students created their own photojournalistic essays that were displayed in MassArt's Arnheim Gallery.

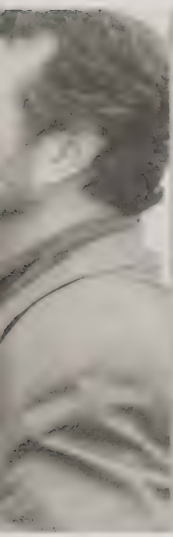
"I'm very excited about what we did this year," Weisman says. "It was a way to teach students to look carefully, and then to use that knowledge in their own work. And then to look again."

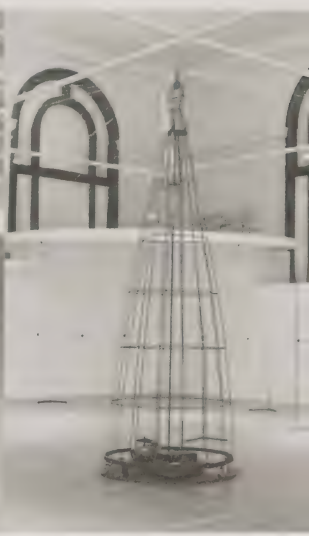
On and Off the Walls

By focusing on often difficult social and political subjects through an artist's skills and sensibilities, MassArt's exhibitions program fills a unique role in the visual arts and educational communities of Boston and throughout the nation.

The Huntington and Bakalar galleries are open at no charge to school children, artists and members of the general public.

MassArt's *Speaking About Art* lecture series furthers the exchange between artists and viewers. Speakers during 1997–98 included photo-journalist **Eugene Richards**; sculptor and installation artist **Lorenzo Pace**; artist and curator **Lucy Lippard**; **Fred Orton**, Reader at the University of Leeds (who spoke on "Intentionality and the road to Hell"); **Mark Hayworth-Booth**, curator of photography at the Victoria and Albert Museum in London; and art historian **James Ackerman**, Arthur Kingsley Porter Professor Emeritus at Harvard University.





ABOVE LEFT: Exhibitions Director Jeffrey Keough discusses a show.

ABOVE CENTER: installation detail, Taylor Davis, *Exquisite Cannibals*, spring 1998.

ABOVE RIGHT: Hirokazu Fukawa, *Adrift in the Sea of Tranquility*, January 1998.

The Campus

Throughout the last decade, MassArt has made a substantial investment in creating studios and facilities that are ranked among the best in the country.

Digital tools augment manual skills

The Tactile/Digital Studio that became operational during spring semester is a digital tool for studio courses that used to be taught using traditional manual skills, explains **Robert Coppola**, chair of the Studio Foundation Program for first year students.

In many ways, the boxy room on the third floor of South Hall looks like a timeless classroom with large windows, polished wooden floors, white walls, and a big blackboard. But 18 workspaces with drawing tablets share the space with 10 computers, a scanning station, Zip drives and both color and monochrome printers.

This unique facility allows faculty to develop exercises and projects designated for computer use – or for traditional tools. In some cases, students can select the best tools to develop and enhance their concepts. By integrating the computer into the whole fabric of the curriculum, "digital processes become another tool for making art, rather than a discrete and isolated medium," Coppola says. Such an approach, MassArt faculty believe, leads to art that comes from aesthetic concepts rather than mere technical facility.

North Hall joins multimedia revolution

During the 1997–98 year, plans began for the renovation of North Hall auditorium into an arena particularly suited to digital technologies employed in multimedia and performing arts. The College's efforts to secure private funding sources have moved the project into priority status for state support, and MassArt faculty and staff are working in conjunction with the state's Department of Capital Planning and Operations.

The hall will be an essential part of the curriculum for the Studio for Interrelated Media, which seeks to lead students beyond traditional art forms to search for new forms of expression. Infrastructure improvements to the interior of the Beaux Arts landmark North Hall building will include broadly distributed computer drops, multiple power out-

Linda J. Ross 1985 & Dean H. Nimmer
Rugg Road Paper Company
Nancy Sarah Peabody Sableski 1989
Debra San
Santorro's
Ellen Shortell
Signature Stones Gallery
Silk Screen Printing, Co.
Simmons College
Melinda Ann Simon 1997
Meredith Smith
Mildred E. Smith 1992
Tania Saiz Sousa 1996
Star Development LLC
Pat & Arthur Stavaridis
Steffian Bradley Associates
Malcolm G. Stevens
Stoa Gallery
Strattman Neon Design/Wayne Strattman
Estate of Burton D. Taylor
The Hyatt Foundation
The Pear Tree, Inc.
The Print House
Tom Davis & Company
Tom Spain, Inc.
Trinity Communications
William Wegman 1965
Weston Repro Graphics
Wichita Art Musuem
S. Wilson
Meg Young

Gifts to the Capital Campaign
Special gifts to the Campaign for MassArt (1993–1997), the College's first capital campaign, raised over $2 million for the scholarship endowment and created special endowed funds for the Morton Godine Library as well as providing program support for academic areas throughout the college.

$100,000 +
Anonymous
Sandra & David Bakalar
Commonwealth of Massachusetts
Mildred & Arne Glimcher 1960
Massachusetts College of Art Foundation, Inc.

$50,000 – $99,999
Lois & James Champy
Dr. Louise Godine

$25,000 – $49,999
Anonymous
Bell Atlantic Foundation

Alumni/ae support helped make the Tactile Digital Studio a reality. Through the Class Agents Program, alumni/ae joined MassArt staff and President Sloan in encouraging donations from their classmates to MassArt's Fund for Academic Excellence.

This new facility forces us to rethink what we teach and how we teach, making us better able to prepare our students to take advantage of current and future developments in technology.
Robert Coppola
Chair, Studio Foundation

lets, climate control, acoustic wall treatment, and new ceiling grid, theatrical lighting and sound systems. The hall will be wired to send and receive cable.

Construction is scheduled to begin in September 1999. When it is completed, this versatile performance space will support and enhance the creative efforts of MassArt faculty and students and other artists throughout Greater Boston who will have access to this much-needed addition to the area's performance facilities.

Great things develop from photo studio overhaul

The debut of new photography studios and darkrooms on the sixth floor of the Kennedy building a few years ago stimulated a surge of interest in photography at MassArt. The darkrooms meet extremely high standards for worker safety, convenience and optical quality. New printing facilities accommodate mural-size prints and non-silver processes. With color processing and printing equipment, the MassArt facility is set up for artists working in either color or monochrome. The technological prize of the facility is the 20 × 24 Polaroid camera – one of five in the world and the only one in an educational institution.

This well-equipped facility has proven to be a stimulating environment for students and faculty alike. For example:

For several summers, **William Wegman** ('65) has returned to MassArt to use the 20 × 24 Polaroid camera to create new work with his Weimaraner dogs. For his most recent series, Wegman worked with large antique circus banners and other props. Following an exhibition at MassArt, the works will tour nationally.

Professor of photography **Laura McPhee** was awarded a Fulbright Scholar Grant to research "The Articulate Landscape: Tea Production in India and Sri Lanka," part of her ongoing effort to document the ways in which "people produce the landscapes in which they live."

Closer to home, professor of photography **Abelardo Morell** recently completed a residency at MassArt's neighbor, the Isabella Stewart Gardner Museum. Morell brought his contemporary sensibilities to explore the relationships between objects and between objects and viewers. His images are on view at the Gardner until early January 1999, and in a solo exhibitionat the Museum of Fine Arts, Boston in spring 1999

Professor of photography **Nick Nixon**'s photographs "Bebe and Me" were exhibited at the Fraenkel Gallery in San Francisco. Nixon is recog-

Estate of Dorothy Cahill 1961
Gerber Garment Technology
Jaffe Foundation
William Wegman 1965

$10,000 – $ 24,999
BankBoston
BayBanks, Inc.
City of Boston

Virginia Beahan / Laura McPhee,
The Blue Lagoon, Iceland, 1988.

Estate of Walter Compton
Estate of Patricia A. Doran
Barbara Gagel 1961
Estate of Beatrice Guas 1936
Bernice Godine
Dina Zaconni Intravaia Scholarship Fund
Anne, Peter, Eric and Ira Jackson
MassArt Student Government Association
Mary K. Minot 1939
Michael & Helen Schaffer Foundation
Schrafft Charitable Trust
Pat & Arthur Stavaridis

$5,000 – $9,999
Steven Belkin
Charles Engelhard Foundation
Boston Globe Foundation
Charrette Corporation
Cowen Foundation
Patricia & Thomas A. Davis 1976
Leslie Adams Dowst 1969
Hale & Dorr
Spencer Hays
Eric Jackson

nized as a leader in the revival of the large format camera and contact print, which he uses to explore compelling human and social issues.

Photography studio manager **Stephen Tourlentes** (MFA '88) received the 1997 Environment & The Landscape Grant from the Golden Lights Award for his body of work "Cultural Containment," which deals with prisons in the United States and their sociological impact.

Following a stint as artist in residence at Phillips Academy in Andover, Massachusetts, **Justin Kirchoff** (MFA '95) presented his photographs of the historic mill town of Lawrence in concurrent exhibitions at the Academy's Addison Gallery of American Art and at the Essex Art Center in Lawrence.

In addition, recent MFA recipients are continuing the commitment to teaching demonstrated by the working artists of MassArt. **Brian Arnold** ('98) has gone straight to a full-time teaching position at the State University of New York, Alfred. **Matthew Swarts** ('97) has a two-year position as Visiting Assistant Professor of Fine Arts at Amherst College. Swarts was drawn to photography during his senior year at Princeton University and selected MassArt for advanced study because "I could tell that students were encouraged to speak with their own voices," he says. Swarts' teaching schedule allows him to pursue his own work documenting children with cancer and exploring "how the mind might be integral to healing." Swarts hopes to emulate his MassArt professors in balancing his love of teaching with his commitment to his work. "I respected the fact that what made the faculty have the energy to be enthusiastic about teaching was being plugged into their own work," he says.

Tom James Company
Thomas Leavitt
Massachusetts Cultural Council
David Redlick
Vivian & Lionel Spiro
Transition Workshop

$1,000 – $4,999

Adesso
Advertising Club of Boston Foundation
Anne Baldwin
Batterymarch Financial
Leslie Bistrowitz 1979
Bloomingdales
Bookbuilders of Boston
Boston Edison
The Boston Phoenix
Ruth & Michael Brotman 1929
Betty & David Buchsbaum
CEC International Partners
CSC Index
Catherine Daley 1950 &
William Daley 1950
Ruth & Andrew J. Dean
Susan & Edward Driscoll 1969
Eugene Ellison
James Fitts 1971
Jane & John Fitzpatrick
Linda Hejduk Fortin 1965
Ingrid Caruso Gersin
Goethe Institute
Rosalind Gorin & Matthew Budd
Caroline & Thomas Graboys
W. Michael Greene
Natasha & Charles Grigg
Barbara & Steven Grossman
Ann & Graham Gund
Mary Gunn 1943 & William Gunn 1942
Beverly Hallam 1945
Kathryn Hamill 1993
Ruth Healey 1942
Rebecca & James Hegenwald
IBM Corporation
Jean Inglis
Anne Jackelen 1976
Suzanne van Antwerp Kelsey 1988
Jeffrey Keough
Anne-Marie Soulliere & Lindsey Kiang
Barbara Lee
Thomas Lee
Miguel Leibovich
Barbara & Charles Lemmen
Theresa & Paul McCaffrey
Richard O. Michaud
Anna & Rob MacIntosh 1969
Evelyn Martin 1945 & Stuart Martin
Massachusetts College of Art Class of 1945
Massachusetts College of Art Class of 1950
Massachusetts College of Art Faculty
Association
Mission Hill Theatre Company
The New England
Nova Biomedical
Betty & Bill O'Neil
Pamet River, Inc.
Albert Petitto 1944
Mary Fandell Purcell 1977 & Robert Purcell
Helen Rees
Beverly & Paul Regan 1965
Jeanne Regan
David Rose 1931
Sandra & Paul Saner
Irene Separini 1926
Guy Simmons
Ruth & Donald Spitzer 1940
Jeanne & Donald Stanton
State Street Global Advisors
Marilyn Tarlow 1951 and William Tarlow
Arline Thomson 1934
Gail & Ernst von Metzsch
Frances Vrachos 1940
Kathleen Wainwright Fernsler 1945
Mary Spolidoro Williams
Paula & Simon Young

$500 – $999

Anonymous
Richard Aronowitz
Edward Clark
Ruth Cobb Kupferman 1935
Joan Cole 1956
Mary Gagliano
Charles Gailis 1961
Carol & William Hannon 1956
Ruth Healey 1942
Gail & Allen Hinand
Daniel Kelleher
International Paper Company Foundation
Susan Lane
Robert Lavigne 1960
Elise Mannella
William Morrison 1958
Marilyn Pappas 1952 & William Harby
Darleen Powers 1976 & Paul Johnson
Kay Ransdell
Phyllis Rizzi 1959 & Norman Rizzi 1958
Robert Stein 1963
Steven Tringali 1972
Patricia Webster 1959

$100 – $499

Anonymous

Teaching Force

MassArt faculty members are working artists and designers who bring their real-life experience into the classroom.

The following faculty appointments were made at the beginning of the 1998–98 academic year:

Lars Fischer (Environmental Design) received his BFA in Industrial Design from the University of Michigan, Ann Arbor, in 1987, with concentrations in medical equipment, furniture and consumer products. He served as senior industrial designer for Carroll Design, Inc., in Westford, Massachusetts, where he explored the best use of computer technology as a tool for designers.

Fred Liang (Fine Arts 2-D) has joined the printmaking faculty. An active artist and assistant professor in Fine Arts and Foundations at the Milwaukee Institute of Art and Design from 1994 to 1997, Liang has extensive knowledge of digital graphics programs. He recently traveled to his native China to conduct research about family shrines.

Lisa Rosowsky (Communication Design), who created MassArt's 125th anniversary logo, is a graduate of Harvard College and received her BFA from Yale University. She has been a designer for the American Repertory Theatre and the *Boston Globe*.

Archeologist **John Russell** (Critical Studies) studies the neo-Assyrian empire of the 9th through 7th centuries BC and has published extensively on his work. He is the associate director of Melbourne University excavations of Tell Ahmar/Til Barsip on the upper Euphrates near the Turkish border of Northern Syria and comes to MassArt from Columbia University, where he taught from 1987 to 1997. Russell's undergraduate degree is from Washington University; his Ph.D. from the University of Pennsylvania.

Lin Haire Sargeant (Critical Studies) has extensive experience teaching writing and literature courses at Boston University and the University of Massachusetts, Boston. She fills a new position to offer English courses for students needing extra preparation and to coordinate MassArt's tutoring program. She is the author of *H. – The Story of Heathcliff's Journey Back to Wuthering Heights* as well as the introduction to the Pocket Books edition of Emily Bronte's *Wuthering Heights* (1992). She is also cofounder of The Out Loud Theatre and the author of the play *Silence* (1995).

Andrew Shelton (Critical Studies) specializes in European and American Art from 1660 to 1900. He earned his undergraduate degree from Columbia University and his Ph.D. from the Institute of Fine Arts, New York University. The topic of his dissertation was *From Making History to Living Legend: The Mystification of Monsieur Ingres (1834-1855)*. Shelton has taught at Dartmouth College and, most recently, the University of Delaware.

MassArt faculty members continue to gain national and international recognition for their artistic and critical achievements. Some examples follow:

Professor of filmmaking **Saul Levine** had a one-person show at the Museum of Modern Art in April 1998. Levine's works were also the subject of a 1996 retrospective at the Anthology Film Archives in New York. In an accompanying program, Levine was called "the foremost dissenting filmmaker in America."

Works by professor of glass **Dan Dailey** and MassArt graduates **Sidney R. Hutter** ('79) and **Sonja Blomdahl** ('74) were selected for "Glass Today by American Studio Artists," the first exhibition at the Museum of Fine Arts in Boston devoted solely to contemporary studio glass. The exhibition ran from August 1997 through January 1998.

Dorothy Simpson Krause and two other cofounders of Unique Editions were filmed by ABC news for "Exploring the Unknown," a segment for *The History of America in the 20th Century.* Krause combines traditional studio media with techniques from digital imaging to produce original fine art and editions. During July 1997, the professor of environmental design was one of five artists-in-residence at the Digital Atelier at the National Museum of American Art at the Smithsonian Institution.

Hubert Hohn, director of the Computer Arts Center, received support from the National Science Foundation to work on the visualization of calculus and is also designing software for a CDE on conservation ecology being developed at Harvard University with Dan Perlman and E.O. Wilson. Hohn has also developed software for educational publisher Addison Wesley.

Robotic Dances for Computer-controlled Synthesizers is the title of a new compact disc of music by **John Holland**, chair of Media and Performing Arts. Holland's work was performed at the Downtown Music Festival in New York and at the Minneapolis-St. Paul Landmark Center.

Barbara Bosworth
Swan Hunter, Freezeout Lake, Montana, 1995

Marion Andrews 1935
Mary Annis 1936
Louise Arcaro 1942
James Atkins 1950
Jeffrey Boudreau 1970
Johanna Branson & Jonathan Gill
Donald Burgy 1959
Sandra Butler 1997
Laura Chmielecki
John Cody 1950
Michael Cohen 1957
Walter Compton
Eugene Conlon 1950
Kathleen Connors 1972
Nicholas Curto 1966
Frank DeMattia 1958
Patricia Doran
Sylvia Feinburg 1950
Kenneth FitzGerald 1983
Nina Fletcher 1991
Michèle Furst
Marilyn Gabarro 1964
Susan Geller
Benjamin Giovino
Rose Ann Glennon
Cynthia Goodhue

ABOVE: Jeremy Foss (LEFT) and student defend the Maginot Line, 1971.

AT RIGHT: Ron Hayes with Beverly Hallam ('45), coast of Maine.

Beatrice Guas 1936
Paul Hatgil 1950
Ronald Hayes 1961
Robert Healy
Marjorie Hellerstein
Theresa Hernandez 1993
Betty Hoskins
Abigail Housen
Maureen & Gerard Kelly
Barbara King 1987
Mary Kay King-Zavatone 1950
Frances Knott 1940
Helen Koehler 1993 & Richard Koehler
Costas Lathuras 1950
Anne Lewis 1938
Marcia Lloyd
Janna Longacre
Elizabeth Mackie
Peter Madden 1991

Works by assistant professor of painting **Peter Wayne Lewis** were exhibited at the Arts and Industries Building of the Smithsonian Institution as well as at the Smithsonian's International Gallery. His work has also recently appeared in galleries in New York, San Jose, California, and Viechtach, Germany.

Constants and change

When **Ron Hayes** ('61), professor of illustration, and **Jeremy Foss**, professor of painting, retired after more than 30 years each at MassArt, they had witnessed an era of great social and political change. They had also grappled with rapid new developments in the technology for making art and the increased career demands of the art world. While they guided their students through these uncharted waters, they also held up the constants of artmaking.

"There is the whole romantic thing about grinding your own pigments, having paint on your hands, drawing from models. None of these things have changed," says Hayes. "I taught some of those traditional courses, such as anatomy, and the textbooks from which I worked were as old as paper."

Yet there are new tools. "It's interesting that in one hour you can have students being taught things that were taught 2,000 years before Christ was born," Hayes continues, "and in the next hour they're in the computer lab zinging into the future."

The professors agree that the move to the College's current campus is the biggest change during their tenure. "If you imagine taking the four or five buildings on our campus today and putting them in a giant compactor and compressing it into one building about the size of the Collins building, that would give you an idea of MassArt on Longwood Avenue when I arrived in 1966," Foss recalls.

But, he says, the physical improvements are only the outward sign of a mature and broader educational institution. "MassArt is a better art college today. Not just bigger, but better – with a solid, complete institution behind the curriculum."

Hayes looks forward to MassArt's continued growth in national and international stature. "When MassArt was on the corner of Brookline and Longwood avenues, we used to go to Joe's Diner on the corner for coffee," Hayes says. "When people would say 'Where's MassArt?' we would say 'It's next to Joe's Diner.' Now we can say we're next to the Museum of Fine Arts and the Isabella Stewart Gardner Museum."

Abelardo Morell,
Camera Obscura Image of Manhattan View Looking West in Empty Room, 1996

Ralph Mann 1941
Beverly Markis 1967
Joseph McQuillan 1950
Audrey Merkle 1951
Rose Miller 1941
Lena Moran 1945
George Morgat
Michael Morin 1982
Linda Ross 1985 & Dean Nimmer
Mary Ann O[illegible] 1975
James Peterson
Yale Rachlin 1950
Brenda Sullivan
Milton Sullivan 1950
Frances Tatro 1924
Dorothy Thomas 1930
Mary Van Winkl
Mary White
David Wi
James Williams 1987
ScoreWeyon 1970
Jennifer Wood-Patrick 1979
Milton Wuilleumier 1951

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Richard MacMillan, Executive Director, Institutional Advancement

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Design

John McVey (MFA '93)

Design/prepress Coordinator

John Kramer (MFA '94)

Printing

Arlington Lithograph Co., Inc.

Photography

Kay Canavino: page 18

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L. Barry Hetherington: pages 4, 23, 25, 28/9, 33, 34

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Photos of artwork courtesy the artists.

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Amy Vanderhiel, Exhibitions Staff Assistant

Ms. Deborah J. Simmerman
Fine Arts 2d

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621 Huntington Avenue Boston, Massachusetts 02115